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ABSTRACT

In this paper on Hispanic studies, seven major areas of thought are developed. The classification of material includes: (1) the Spanish major in today's world, (2) learning the language, (3) history and the structures of the language, (4) literature and literary scholarship, (5) Spanish peninsular literature, (6) Spanish American literature, and (7) Portuguese and Brazilian studies. Frequent reference is made to specific literary texts. An appendix contains the 1959 guidelines of the Modern Language Association of America on qualifications of teachers of modern foreign languages. (RL)

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A PROGRAM OF HISPANIC STUDIES FOR THE COLLEGE STUDENT

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PREFACE TO 1961 EDITION

In May 1955 *Hispania* published "A Guide for the Spanish Major" by Robert G. Mead, Jr. and Gardiner H. and Kathryn London of the University of Connecticut. Several thousand offprints were made and sold before the "Guide" went out of print. In a discussion of the need for a revision of the "Guide," it occurred to us that the other AATs might like to produce corresponding guides. In the fall of 1959 I wrote to the officers of each of the five AATs and got enthusiastic responses to the suggestion. Before or during the 1959 annual meetings each AAT had selected two editors and on 19 and 20 February 1960 they met in New York with Professors Mead and London to establish criteria and agree on a working schedule for the production of programs for college students of French, German, Italian, Russian, and Spanish.

I have seen drafts of these programs and know how ably they have been assembled. My thanks and congratulations go to the authors for the skill and devotion with which they have worked. I am particularly happy to see a joint MLA-AAT enterprise brought through to such a fruitful conclusion.

Copies of this *Program* may be purchased for $1 each from Prof. L. H. Turk, DePauw Univ., Greencastle, Indiana.

Donald D. Walsh
Director,
MLA FL Program Research Center

I. THE SPANISH MAJOR IN TODAY'S WORLD

The present international position of the United States presents a clear challenge and a great opportunity to our institutions of higher education as well as to their faculties and students, for they all can contribute in different ways toward a favorable outcome of the grave issues now facing us. In this crucial period history has thrust upon our country a position of leadership, and we have no choice but to assume the responsibility which goes with this rôle. Our success as a champion of the free nations in the struggle for men's minds will depend on how well we discharge this responsibility. And in the last analysis our success will depend to a very large extent on how our enlightened citizens react as individuals to our new place in the world. The sciences, the professions, and the humanities all have their parts to play, for it is through education—especially higher education—that the younger generation must be made aware of the grave problems confronting our country and the world today, and taught how to analyze them rationally as free-thinking individuals.

It is the purpose of this *Program* to help the student progress toward this ideal by offering a variety of suggestions, the acceptance of which will naturally and rightly depend on the facilities of his school, the quality of its instruction, the time available, and the maturity and ability of the student. These suggestions obviously cannot be followed all at once; the essential point is that they be considered thoughtfully and acted on conscientiously.

It is clear that a narrow, "academic" knowledge of the language and literature of Spain and Spanish America, limited in its scope to the literary language and the works of a relatively few outstanding writers, will not suffice a student who aspires to the ideal just expressed. For language and literature, since they are related to *all* the facets of man's life, require for their proper interpretation some understanding of the geography, racial origins, social structure, economic development, politics, national history, and international relations of the countries concerned. This does not mean that a student must think that a work of literature is determined solely by the author's race, the times in which he wrote, and his environment, as did the French critic Hippolyte Taine, but it does mean that he ought

not to believe that literature is produced magically and in a sort of artistic or aesthetic vacuum. In other words, he should be aware that there is a relationship between a writer's work and his times, and be capable of seeing such relationships when they exist.[1]

What courses should a student majoring in Spanish take? The ideal answer, of course, is to try to cover the field of Spanish offerings. Some colleges may have a limit to the number of courses allowed in the major field of study, but the student should include as many different courses as he can. Consultation with the major adviser is valuable and should result in the planning of a varied program which would include selected courses in related fields. An excellent subject for all students is elementary logic, and students in the humanities will also do well to take survey courses in philosophy and psychology. In a well-integrated liberal arts program a study of the history and literature of other nations is worthwhile and, for language students, indispensable. Those who contemplate graduate work in Spanish are well advised to study Latin for at least two years in high school or a year in college.

a) *The liberal arts orientation.* In most colleges and universities foreign languages are taught as part of the liberal arts program; that is, part of a program which has as its traditional ideal, *not* a training for making a living, but rather providing the student with a wider view, an understanding of the physical and intellectual universe in which we live. As partaking of this orientation the specialization in Spanish is aimed at offering another view of the universe, in this instance, through a new language, a different culture, the history of different peoples. In general, and this should be kept in mind, the program of specialization in Spanish consists largely of courses in the *literatures* of Spain and Spanish America, with occasional courses in conversation, composition, and cultural history.

A few colleges or universities offer a program of studies, frequently called Hispanic Studies in which the language has a secondary role. It is a program made up of courses in the history, geography, economics, etc. of the Spanish-speaking countries of the world, and is useful for those who plan to enter some field having more or less direct connections with the Spanish-speaking world, whether in commerce or in a governmental office. This type of program, though it may appear more "practical" than the purely liberal arts major in Spanish literature, nevertheless often has a liberal arts orientation, rather than a purely professional or commercial one.

b) *Commercial orientation.* There are some schools, seldom those offering a college degree, which specialize in business courses and in which one may also study Spanish, of a type which has a more direct bearing on the world of commerce than that taught in the liberal arts school. In such schools the foreign language is secondary to other concerns such as accounting, typing and shorthand, marketing etc.

As the student advances in his college career he should learn to synthesize, to see his increasing knowledge in "whole pictures." This may be accomplished by developing certain habits of study and thought: first he must learn the discipline of acquiring the facts relating to a given problem; and then he must relate these facts to each other to comprehend the significance of the whole. He must develop and sustain his intellectual curiosity, learning to ask himself questions bearing upon his reading. When he comes across a new term or an unknown figure or event in history, he should consult an encyclopedia or other appropriate reference work. The same procedure should be followed when the student is reading in the fields

of art, music, etc., so that he comes to realize how broad are the interrelationships which exist among the realms of culture. Only through diligent, exacting inquiry and searching criticism can he advance his knowledge. Certain extra-curricular activities, too, can contribute something to the improvement of the Spanish student. If there is a museum in his neighborhood he may find there a chance to broaden his knowledge of Hispanic culture, and if there are other schools or large libraries nearby he may discover similar possibilities. Such opportunities, obviously, will vary from time to time and place to place, but the enterprising student should be alive to their worth.

There are values to the individual student at all stages in his Spanish program. Even though a student never puts his undergraduate training to any direct use in making a living—and many do not—it still remains an important part of his liberal education. It will have widened his intellectual horizon and he will have some understanding of the Hispanic contributions to world culture and especially to the development of many nations in our own hemisphere. He should come to understand better the viewpoints of the Hispanic nations, especially when these differ from our own, and so often become more sympathetic as well as less provincial or nationalistic. If he is interested in literature and the arts, he can widen his aesthetic appreciation and critical knowledge by using Spanish—as well as English-language sources. In short, there are countless ways in which an enterterprising Spanish student can employ his training. None of them may show results directly in dollars and cents, but almost all of them will contribute to a deeper understanding of the universal elements of the human mind and spirit and the realization of the fundamental affinities of mankind.

There are, of course, many "practical" ways of turning a specialization in Spanish into a clear advantage in jobhunting, and much has been made of these possibilities.[2] This aspect of the program is especially notable when a knowledge of language and literature has been intentionally combined with another field of study such as political science, economics, foreign service, business administration, engineering, law, journalism, library science, social work, or art history, to suggest only a few. In many other areas, too, a candidate with a knowledge of Spanish may be preferred over one without such a knowledge. Since not every Spanish major will know where to find information about jobs in which Spanish will be valuable, a few suggestions to guide him in his search:

1. Consultation with a vocational counselor or an official of the placement bureau in the student's college or university who will have information about business firms where he can apply. It should be understood that job-opportunities will also include positions in such fields as journalism, book publishing, librarianship, travel agencies, airlines, etc.

2. Writing to the Civil Service Commission, Washington 25, D.C., to request information about the many types of government jobs for which the student is qualified. Application forms may also be obtained from first and second-class postoffices and regional offices of the Civil Service Commission. The student should ask the Commission to keep him notified of all examinations in the field(s) of his qualification.

3. Direct application to firms with connections in Spain or Latin America, or to those with a large export business. This is a growing field, and the names of such firms may often be found in the reference room of a college or public library.[3]

4. Registration in the placement bureau of a college or commercial school where further studies are taken in commercial Spanish, stenography, foreign trade, etc.[4]

5. Registration with an employment bureau in a large city specializing in open-

ings for those with a knowledge of foreign languages.

Some Spanish majors contemplate graduate work toward an M.A. or Ph.D. degree, and for them many institutions offering graduate work in Spanish, have available scholarships, fellowships, or teaching assistantships. Most of these carry exemption from tuition and a certain stipend. The student is usually required to teach elementary classes or perform other duties for a specified number of hours per week, and he carries a proportionately reduced program of work. Those who hope to teach Spanish at the college level should remember that today the Ph.D. is required of entering instructors by an increasing number of institutions, and it certainly is essential to anyone who desires scholarly advancement. Information about these opportunities is usually available from the institutions themselves, and interested students should consult their own instructors as well as communicate with the heads of language departments of a number of colleges and universities. A list of department heads is published annually by the Modern Language Association in the directory issue of its journal, *PMLA* (*Publications of the Modern Language Association*), which is available in most college libraries.

Under the provisions of the 1958 National Defense Education Act, a number of three-year fellowships for study toward the PhD. in modern languages has been made available to certain universities throughout the country. The Spanish major should watch his college bulletin board for announcements of these NDEA fellowships. There are also other sources of information about fellowships and grants available to qualified graduate and undergraduate students. UNESCO publishes an annual compilation called *Study Abroad,* usually available in the college library's reference room, and the Pan American Union (Washington 6, D.C.) issues yearly a pamphlet called *Grants for Study in Latin America.*

Many students majoring in Spanish are preparing to teach the language, frequently in combination with one or more other subjects, in our schools. Languages have long been a part of the secondary school curriculum and at present there is also a rapidly growing movement to increase the teaching of languages in primary schools. A number of factors may make these fields of teaching more attractive, for salary levels in many states are rising and a very large expansion in pupil enrolment is anticipated within the next few years. It should be remembered, however, that requirements for teaching certificates vary considerably from state to state, and call for completion of a certain number of courses in education. The student who plans to teach Spanish in the elementary or high schools, then, should learn the requirements of his particular state, and at an early stage in his college career should consult an adviser in the school of education in regard to the planning of his program.

In the last decade, and particularly since 1957, when Russia launched the first satellite or *sputnik,* there has been a notable increase in the teaching and use of foreign languages in the U.S. Enrolment in languages at all levels has expanded at a rate faster than that of the over-all school population, and the federal government, in an effort to upgrade the quality and augment the supply of language teachers, in 1959 financed the establishment (under the NDEA) at certain colleges and universities of summer (and a few year-long) institutes for secondary school teachers of modern foreign languages. These institutes reached a total of more than 60 in 1961, and in them almost 4000 instructors will be trained in the latest methods in teaching languages (including the most effective use of electronic equipment). Experimentation in new approaches to and better teaching in the field of languages has now attained a level far in excess of any reached in previous years.

In 1952 the Modern Language Association of America established its Foreign Language Program in an effort to gain wide public recognition of the increased need for language competence in the U.S., and to improve instructional methods, laying particular stresss upon developing audio-lingual abilities in our students. This FL Program has expanded considerably and now, ably directed by Professor Donald D. Walsh and known as the FL Program Research Center (70 Fifth Avenue, New York 11, N.Y.), it has become a sort of national clearing house or information center for the language profession, amassing strategic data, performing research in many areas, issuing numerous publications on language topics, and sponsoring conferences of leaders in the field.

The U.S. Office of Education (Washington 25, D.C.), too, has greatly expanded its activities in the language field and its Language Development Section, under the competent direction of Dr. Kenneth W. Mildenberger, is performing many valuable services in the area of foreign language teaching.

Last but not least, and whether he intends to teach or not, the Spanish major should realize the benefits of becoming a member of the American Association of Teachers of Spanish and Portuguese. *Hispania*, the official quarterly journal of the AATSP, contains some 200 pages per issue, has many departments, and publishes material of interest in many fields. There are articles on literature, language, the history of ideas, teaching methods and equipment, films, book reviews, etc., and an extensive section called "The Hispanic World," which prints key information on political, social, economic and general cultural developments in the Spanish and Portuguese-speaking countries, and in the field of U.S.-Latin American relations. The AATSP also maintains a Placement Bureau, an Oficina de Correspondencia Escolar, and sponsors National Spanish Examinations throughout the country, as well as engaging in other activities related to the interests of teaching Spanish and Portuguese. Yearly membership dues are $5 for regular members and $3 for students, and include a subscription to *Hispania*. Further information may be secured from the Association's Secretary-Treasurer, Dr. L. H. Turk, DePauw Univ., Greencastle, Indiana.

NOTES

[1] The following list includes a number of sources in which can be found comprehensive or incidental information relating to many aspects of the Hispanic world which will help the student acquire the integrated background knowledge mentioned above. These sources are by no means exhaustive, and no claim is made to their superiority. They do represent, however, a selection of books which is broad, authorative, and likely to be available in many of the institutions offering advanced work in the Hispanic field. In numerous instances these books have gone through several editions, and it is advisable to consult the latest one available.

GEOGRAPHY: Joaquín Pedro de Oliveira Martins, *Historia de la civilización ibérica;* Preston E. James, *Latin America;* Ray H. Whitbeck and Frank E. Williams, *Economic Geography of South America.*

HISTORY (including political and cultural history): Américo Castro, *España en su historia;* Martin A. S. Hume, *Modern Spain;* John B. Trend, *The Origins of Modern Spain;* Charles E. Chapman, *A History of Spain;* Bailey W. Diffie, *Latin American Civilization, Colonial Period;* John A. Crow, *The Epic of Latin America;* Percy M. Ashburn, *The Ranks of Death* (a medical history of the conquest of the Americas); William H. Prescott, *The Conquest of Mexico, The Conquest of Peru, The Reign of Ferdinand and Isabella.*

ECONOMICS: A. Ramos Oliveira, *Politics, Economics and Men of Modern Spain;* George Soule, David Efron, and Norman T. Ness, *Latin America in the Future World.*

CONTEMPORARY SCENE: Salvador de Madariaga, *Spain;* Gerald Brenan, *The Face of Spain;* Charles Foltz, Jr., *Masquerade in Spain;* Lewis Hanke, ed., *Modern Latin America, Continent in Ferment* (issued in 1959, this is an excellent two-volume paperback set, Anvil Book Nos. 45, 46, published by D. Van Nostrand, Princeton, N. J.); Germán Arciniegas, *The State of Latin America; Hispanic American Report,* the only monthly periodical in this country which surveys and interprets current events in Spain, Portugal, and Latin America. Published at Stanford University under the editorship of Ronald Hilton.

GENERAL: The *Enciclopedia Universal*

Ilustrada, published by Espasa-Calpe of Madrid, is the most comprehensive reference work in the Spanish language and an extremely valuable source of information for the Spanish student. There is one volume entirely devoted to Spain. Other encyclopedias, such as the *Britannica* and the *Americana,* also contain much information about the Hispanic world.

[2] Information about such opportunities is to be found in *Sources of Employment for Foreign Language Majors and Minors* (published in 1959 by the Univ. of Michigan's Bureau of Appointments and Occupational Information) and available from the FL Program Research Center, 70 Fifth Ave., New York 11, N.Y. for $1. A similar, somewhat earlier, publication is Theodore Huebener's *Opportunities in Foreign Languages* (New York: Vocational Guidance Manuals, 1955. $1.) Also valuable in this connection is Chapter 4, "Vocational Opportunities for Students of Spanish and Portuguese," of *A Handbook on the Teaching of Spanish and Portuguese,* edited by Henry Grattan Doyle and published in 1945 by D. C. Heath and Co., and Maxim Newmark's *Twentieth Century Modern Language Teaching,* published in 1947 by the Philosophical Library.

[3] The student should realize that most foreign countries, like the United States, have regulations governing the minimum percentage of nationals who must be employed in certain industries and pursuits. For instance, these figures as of 1945 were 90 per cent in Mexico, 66 2/3 per cent in Brazil, and 60 per cent in Argentina. More recent figures for these and other countries can be obtained by requesting such data from the corresponding embassy in Washington, D.C.

[4] Two institutions, for example, which specialize in the preparation of students for business careers related to Spain and Latin America are the American Institute for Foreign Trade (Thunderbird Field, Phoenix, Arizona) and the Latin American Institute (2 West 45th Street, New York 19, N.Y.).

II. LEARNING THE LANGUAGE

The best way to acquire proficiency in understanding and speaking Spanish is, obviously, to live among those to whom the language is native, seriously and conscientiously pursuing improvement. Opportunities for this are considerable nowadays what with special student tours, junior-year abroad programs, and grants for study in foreign countries. Addresses and information may be had in the latest volumes of *Study Abroad,* published by the UNESCO, through the advertising pages of *Hispania,* or by making inquiries at your college or university.

Lacking such experience, however, does not mean that it is impossible to become skilled in handling the language—far from it. Proficiency can be gained by making full use of all means at one's disposal: conversing with native speakers, practicing among fellow students, *reading* and *writing* in the language at every opportunity, listening to records and tapes.

The Linguaphone Institute (3512 RCA Building, New York 20, N.Y.), Wilmac Recorders (921 E. Green at Mentor, Pasadena, Calif.), the publishers, Holt, and RCA Victor, among others, issue records and tapes for language learning which offer good practice in understanding and imitating. Recordings of poems, plays, and songs provide similar aural exercise: these are available from the Spanish Music Center (1291 Sixth Avenue, New York 19, N.Y.) and the Lorraine Music Company (Long Island City 4, N.Y.). See the advertising pages of *Hispania* for further sources of records, tapes, etc.

Whatever the methods employed to gain fluency, they should be supplemented by a few basic books for reference. The most important are a good grammar and dictionary. A treatise on pronunciation, while not indispensable, is very useful. There is, unfortunately, no single grammar book which will solve satisfactorily all the problems that arise in learning Spanish, but any of the following standard texts will serve as a valuable reference: Marathon M. Ramsey, *A Textbook of Modern Spanish,* revised by R. K. Spaulding; Dwight L. Bolinger, *Intensive Spanish;* F. Courtney Tarr and Augusto Centeno, *A Graded Spanish Review Grammar;* Robert K. Spaulding and Irving A. Leonard, *Spanish Review Grammar.* The following texts offer helpful distinctions in word meanings: Bernard Levy, *Present-Day Spanish;* James Mosél, *Embarrassing Moments in Spanish;* A. B. Gerrard and J. de Heras Heras, *Beyond the Dictionary in Spanish.*

Other excellent grammars, though not so readily obtainable, are: Andrés Bello

and José Rufino Cuervo, *Gramática castellana* (difficult to consult for lack of thorough indexing, but valuable); and the grammar of the Real Academia Española. For articles on specific points of grammar see "A Bibliography of Articles Treating of Certain Lexical and Grammatical Aspects of Spanish," by Henry W. Hoge and Walter Poesse, *Hispania,* XXXIII (1950), 342.

The many English-Spanish and Spanish-English dictionaries available range in price from 35 cents to several dollars, but the cheaper ones, even though some are well prepared, are inadequate. A reliable one is Appleton's *New Spanish Dictionary,* by Arturo Cuyás.

A desirable companion to the bi-lingual lexicon is one entirely in Spanish. A work of this type has the advantage of offering more words and of giving definitions rather than near-equivalents. Among those obtainable in this country are the *Pequeño Larousse Ilustrado* and *Vox: Diccionario general de la lengua española;* both are of moderate cost, illustrated, and the *Larousse* has an encyclopedic supplement with much information relevant to Spain and Latin America.

There are, of course, other dictionaries, some of a specialized or technical nature, and usually there are several in the reference collection of libraries. The large dictionary of the Real Academia Española is valuable for consultation. For Latin American vocabulary two of the most useful works are Augusto Malaret's *Diccionario de americanismos* and Francisco Santamaría's *Diccionario general de americanismos.* It should also be noted that some editions of Latin American novels include a glossary of the regional vocabulary encountered in them. A lexicon of specialized terms is Lewis Sell's *English-Spanish Comprehensive Technical Dictionary.*

In connection with dictionaries, a word of caution about their use must be given, for, valuable and necessary as they are, errors may result if they are not consulted properly. If, for example, the Spanish equivalent of "bay" is sought, several words will be listed in the English-Spanish section under that entry. To arrive at the correct word, two steps should be taken: first, it should be clear which of the various English meanings is intended—the geographical "bay," the reddish-brown "bay" horse, the "bay" of hounds in the chase, the laurel or "bay" tree, for instance; then the various words given as equivalents of "bay" should be looked up, either in the Spanish-English part of a bi-lingual dictionary or in an all-Spanish one, until the desired meaning is found. This takes a little extra time, but by applying this method many a gross error can be avoided. If, as an example, the intention is to render "the bay of the hounds," proper caution in using the dictionary will preclude mistranslating and inadvertently "inventing" a strange geographical place by writing *la bahía de los perros* when the correct rendition is *el aullido de los perros.* It should be noted that the listing of Spanish equivalents in the dictionary includes some aids to shorten the search for the intended word: returning to the example of "bay", *bayo* is given with the qualifying *caballo; laurel* is listed as a botanical term; others are entered as architectural, hydraulic, and engineering expressions. Thus the number of possibilities for the correct word to translate "bay" of hounds is narrowed and only two or three remain to be checked.

The choice of a book on the pronunciation of Spanish is not difficult to make: although there are a few others, the best without question is the *Manual de pronunciación española* by Tomás Navarro. This work also exists in a condensed form translated into English by Aurelio M. Espinosa, with the title *A Primer of Spanish Pronunciation.*

III. HISTORY AND STRUCTURE OF THE LANGUAGE

The study of the structure and develop-

ment of language occupies very little time in the average undergraduate Spanish program, yet a certain amount of this is important in the understanding of literature written in Spanish and in helping orient the student who intends to continue into graduate school, where a major concentration in the field of linguistics and philology is not uncommon.

Usually anyone interested in majoring in Spanish already possesses, after his introduction to the language, a certain miscellany of linguistic information. He will have learned something about how sounds are formed in Spanish (*phonetics*), and should know, for instance, that one of the sounds represented in Spanish by *b* and *v* is produced with the lips almost closed but not completely. It will also have come to his attention that the forms of words carry distinctions of meaning (*morphology*): that the endings *-ó* and *-aron*, for example, indicate respectively the singular and plural of the third person of *-ar* verbs, as well as the preterit tense. Further, the order of the elements of a sentence and their relation to one another (*syntax*) will probably have been noted; as an example, the object pronouns precede the verb in some instances but follow it in others: *se lo doy* as compared with *voy a dárselo*. Perhaps, especially if he has already studied Latin, the parent tongue of Spanish, he will also be aware of word history (*etymology*) and he may know that *lleno* and *llano*, for instance, had their origin in the Latin *plenum* and *planum*.

A very considerable knowledge of these aspects of language is necessary if Spanish is to be studied solely as language. But even though no course in linguistics is ever taken during the undergraduate years, at least some curiosity should be awakened about the above-mentioned phases of language inasmuch as a basic knowledge of them will facilitate the understanding of both language and literature.

The conventional terminology of grammar can be found in most handbooks of English composition, and although questions may arise as to the satisfactoriness of the definitions, the terms are still in sufficiently general use as to be indispensable. Any specialized linguistic vocabulary encountered in articles and books can be sought in an up-to-date encyclopedia. There are numerous books available on general phonetics; the study of Spanish pronunciation by Tomás Navarro, mentioned above, may also serve as an introduction to the broader field. There are many excellent treatments of the general subject of language, several of them available in paper-bound books: Simeon Potter, *Language in the Modern World;* Joshua Whatmough, *Language;* H. A. Gleason, *Introduction to Descriptive Linguistics,* Leonard Bloomfield, *Language,* and John Carroll, *The Study of Language.*

In broad terms there are two points of view from which to study language as a specialized subject: the *historical* and the *descriptive.* As these words suggest, the methods of the first lead to a tracing of a language from an early to a later form, whereas the second is concerned with the structure of a given language at a given moment.

The basis of the historical approach is found in the important fact of linguistic change; that is, the changes of form, sound, meaning, and arrangement of the elements of discourse which languages constantly undergo. Change of form is evident, for example, in the erosion of the distinctive endings of the Latin word *homo* in its development to the Spanish *hombre.* Of the ten forms in the Latin declension

Case	*Singular*	*Plural*
nominative	*homo*	*homines*
genitive	*hominis*	*hominum*
dative	*homini*	*hominibus*
accusative	*hominem*	*homines*
ablative	*homine*	*hominibus*

only two forms remain in Spanish: *hombre* from *hominem* and *hombres* from

homines, and the grammatical distinctions expressed by the other Latin endings must be shown in Spanish through prepositions; *e.g., del hombre, al hombre, por el hombre,* etc. The sounds of the word *hominem* and *homines* also underwent change in the passage to *hombre* and *hombres.*

In some instances the vocabulary of Latin was changed as it went into Spanish; for instance, *habere* was abandoned in favor of *tenere* to express possession, with a consequent shift of meaning in both words. Another sort of change is the one found in the arrangement of words. For example, the possible Latin pattern *illum videre habeo* "I shall see him," passed to the type, *ver lo he* in medieval Spanish, and into the modern pattern, *lo veré.*

Closely related to the purely historical approach is the *comparative.* As a matter of fact, the tracing of forms and sounds is really a comparison of those of one period with those of another. This may then be extended to a comparison, for instance, of the various Romance languages (those descended from Latin) with each other. In the development from the spoken Latin *plovere* "to rain," for example, to Spanish *llover,* French *pleuvoir,* Italian *piovere,* Portuguese *chover,* it is evident that a variety of changes has taken place.

The results of research based on the historical approach are many: dictionaries of word origins (etymological vocabularies); studies tracing words or types of words; the organization of facts concerning development of sounds, forms, syntax, changes in the meaning of words (semantics), and changes in vocabulary.

The descriptive approach, on the other hand, is not so much concerned with language change as in examining what the language of a given period actually is and with recording it. The same elements of language (sound, form, vocabulary, etc.) are still studied, but rather than traced from an earlier to a later period they are, so to speak, "frozen," to be examined as a specimen is examined under a microscope. Some of the results of this approach are grammars based on real usage and not on what is assumed to be "proper"; lists of the words most frequently used; linguistic atlases—maps which chart linguistic usage by geographical areas; and fresh materials for the teaching of foreign languages.

An excellent exposition of these approaches to language is found in the article, "The Aims, Methods, and Materials of Research in the Modern Languages and Literatures," *PMLA,* LXVII, 1952; this article is also available as a pamphlet from the MLA, 6 Washington Square North, New York 3, N.Y. More detailed information, with an explanation of the philosophies that guide scholarship in these fields, is given in *Literary Scholarship: its Aims and Methods,* by Norman Foerster *et al.* To see what has been and is being done in the field of Spanish linguistics the student should examine such journals as *Romance Philology, Revista de Filología Española, Nueva Revista de Filología Hispánica,* and *Word.* A useful book for an historical treatment of Spanish is Robert K. Spaulding's *How Spanish Grew;* this also contains a good bibliography. On the vast field of the Spanish of Latin America there is, unfortunately, not yet any comprehensive study; useful information can be obtained, however, from Charles E. Kany's *American Spanish Syntax,* which has also a bibliography of books and articles on the language of the individual countries of Spanish America. For further bibliography consult *A Bibliographical Guide to Materials on American Spanish,* edited for the Committee on Latin American Studies of the American Council of Learned Societies by Madaline W. Nichols.

The study of language, of course, is of value not only for itself, but also for what it may contribute to other fields of learning such as history, archeology, and literature. Something of its relation to this latter field is taken up in the following section on approaches to literature.

IV. LITERATURE AND LITERARY SCHOLARSHIP

Since the study of literature makes up a relatively large portion of work in a specialization in Spanish, it should be said from the outset that there are two fundamental requirements for the profitable pursuit of the subject: first, a liking for reading, for without this genuine interest there can be no approach to literature on any terms; and second, the willingness and desire to read a good deal of the time with regard not merely for "interesting" plots but for *why* the story is intriguing, and *what*, exactly, makes it a literary piece.

If these two requisites are met the student can be well on his way to being a literary scholar, learning to analyse a work, to draw from it all the inferences possible. For literature is not created from nothing with a magician's wand—one has but to try his own hand at creative writing to discover this—but it is composition, structure built according to varying patterns, and with varying materials intended to create specific impressions and ideas. An easily appreciated example of this is poetry, which is cast into divers molds—the sonnet, ode, epic, etc.—and makes use of rhyme, meter, imagery, patterns of sound, perhaps colors, numerous devices all woven together to make up the poem. By seeking the relationships of the elements of the poem to one another and to the work as a whole, the reader will not only have a clearer understanding of what a particular poem *really* is, what it is *about*, but also a more informed appreciation of the poet's skill. The results, which comes from practice, will be a vital experience of increased knowledge and refined pleasure. Though this may seem to be expecting a great deal of a poem or other piece of good literature, it is precisely what it can offer in varying degrees and ways.

Although the ability to read, in the fullest sense of the word, comes with time and effort, and though nothing can take the place of reading the work itself, reading *about* literature is also essential. A starting point for orienting one's literary sense can be found in the following booklets, each of which has suggestions for further readings: the Rinehart English Pamphlet Series has *A Guide to Literary Study*, by Leon Dickinson; *An Introduction to Poetry*, by Jacob Korg; M. H. Abrams' *A Glossary of Literary Terms;* and the Heath Discussions of Literature offers *Discussions of the Novel*, by Roger Sale. *Understanding Poetry*, by Cleanth Brooks, Jr., and Robert Penn Warren, can be of particular help to the student seeking practice in *reading* literature; an anthology, it offers a fine collection of verse with analyses of many poems and guided exercises for the study of the remaining ones. Enrique Anderson Imbert's, *La crítica literaria contemporánea* is excellent for its discussions of criteria for critical judgment. With these, as with all such books, however, their value depends in large part on the interest and enthusiasm with which they are consulted.

The student who wishes to develop his abilities in the field of literary scholarship should know what fields of inquiry lie open to him. The formal study of literature is undertaken through three general approaches: language, literary history, and criticism. Although none of these is or should be exclusive of the others, it is more convenient to discuss them separately, reserving a final word for their interrelationships.

Language, as was pointed out in the foregoing section, may be considered a field of specialization in itself. Or a knowledge of the nature and history of the language whose literature is being studied may implement the understanding and interpretation of that literature. There are a number of ways in which such knowledge may serve this approach. It may, for example, be used in preparing faithful editions of texts, in their interpretation, in studying matters of style, or in an effort to discover the essential spirit of a people in the past.

In every case an alert language sense must come into play. In studying works of the Spanish Middle Ages, for instance, the reader would have to know or discover that such a verb form as *ayudara,* which looks like the modern imperfect subjunctive, was, in Medieval Spanish, a pluperfect indicative, or that *al* was not only a contraction of *a el* but also a pronoun meaning "other things," "something else." Similarly in other periods of Spanish Literature, the more thorough a knowledge of the language, the more meaningful the reading will be.

Not only does language give an understanding of the text of a piece of literature, but also a clue to the devices of style employed by the author. We find, for example, that Don Quijote used such forms as *sentíades* (second person plural, imperfect tense of *sentir*) rather than the modern *sentíais.* The first, while regular in the Middle Ages, was in the time of Cervantes somewhat out of style, old-fashioned, and we can judge that it was purposely used by the author to give an archaic flavor to Don Quijote's speech. With this knowledge we can better understand the character of the hero, seeing in such a device a measure of the degree to which he was steeped in the spirit of the novels of chivalry. Or again, we may take the example of the twentieth-century poet, Antonio Machado, who, in a poem of praise of the thirteenth-century Gonzalo de Berceo, consciously imitated the style and language of Berceo, thereby recapturing the "feeling" of both the poet and his period.

Language is also studied by some scholars in an effort to arrive at the character of a people at a given time in the past. The assumption is made—though it does not go unchallenged—that changes in a language reflect something in the spirit of a people which would produce such a development. For example, the loss of many endings and grammatical distinctions in English has been considered a reflection of the evolution of the English people towards practicality, and evidence of a dislike for fanciness not needed in an effective, business-like language.

Literary history, the second approach, considers the written word from two different points of view: as document or as literary monument.

The literary historian who looks upon literature as a documentary source for research is less concerned with literature per se than with the information it furnishes him for arriving at a picture of a period in history. He might, for example, investigate the notion of "honor" in the Golden Age and study the drama of that time, not from the aesthetic point of view, but with an eye to the evidence he finds on the concept of *pundonor.* Further, he will not make exclusive use of imaginative literature but will have recourse to such sources as legal proceedings, or perhaps written reports of duels. If he should turn his attention to the biography of an author, his interest in the author's writings will be not in whether they are works of art, but rather in whether they are demonstrably autobiographical; and in when they were written, not how well.

On the other hand, the literary historian who considers literature as a literary monument works principally with imaginative writing, with literature as literature. For him it is a manifestation of the history of art. Whereas the first point of view emphasizes, for instance, the need to study a work for what it reveals about the author's life and times, the second will study the author's life and times for clues to a better understanding of his literary production, his artistic growth, his creative processes, perhaps his artistic connections with the past and the future. Or he may investigate the many facets of a literary movement—the characteristics of the Generation of 1898, for example: make a chronological study of the literary genius of a whole nation—a history of literature in the best sense of the word; move into

the realm of comparative literature by seeking interrelationships among world literatures.

The first of these points of view, then, makes use of literature for historical purposes; the second, though "history" is necessarily involved because what is written is past, makes use of literature for literary purposes.

Literary criticism, the third approach, has, however, a single, central concern—the work of art itself; this is always the point from which and toward which the critic works whether he attempts to analyse and evaluate a particular piece or discover the principles that form the very bases of literature. Naturally, criticism does not flourish in a vacuum and the critic must have in his intellectual background a full cognizance of literary tradition. For him there are three questions of vital concern: what *is* literature; what is its *function;* and what *standards* of judgment are to be applied to it? His studied answer to each of these problems will determine the line of his research. He must have in mind an exact idea of what the novel is, or should be, for example, before he can begin to evaluate the one he is reading; he might have to conclude that it is really a series of sketches, which is not a novel and cannot be judged as such. He must have come to some conclusions on the function of literature: is it written only to give pleasure, to communicate truth, or both? Possibly his judgment of a particular poem is that it attempts to communicate a truth to such an extent that it has lost its poetry, become sheer propaganda, and would have been better written as an essay. The problem of critical standards, too, must be resolved: will the critic be completely subjective and impressionistic, trusting his individual taste and responsiveness in evaluating a work? Such personal criteria would be subject to change since individuals constantly modify their outlooks and reactions. Or will he judge a piece in terms of itself, make it alone the center of interest and analyse its elements only with reference to its own unique whole? This method would be almost impossible without very great literary experience to supply a frame of reference. Or will he appeal to some authority outside the work—a system of criticism such as that set down by Aristotle in his *Poetics,* for example? More than likely the critic will combine all three of these methods in his literary judgments.

The contribution of all three approaches, then—the linguistic, with the establishment and explanation of the text; the historical, with its clarification of the cultural environment and literary tradition; the critical, with its aesthetic judgements and search for the principles of literary creation—are so vitally interdependent that, although there are specialists in each field, it goes without saying that each must have an understanding of the other points of view and what they have to offer. For the serious student of literature, awareness of all three avenues of research and the preparation they imply can only lead to a more fruitful appreciation of literary studies.

Whatever approach or approaches the student takes in his own scholarly activities—term papers, the M.A. and Ph.D. theses—certain mechanics are involved which are not difficult to master. Indeed, they should become second nature so that soon the mechanical side—proper preparation and presentation—of literary scholarship will present no problem, leaving intellectual energies free to concentrate on the study itself.

There are a number of books and pamphlets on the subject which can be of great help. Two satisfactory sources for questions of style and procedure are William Giles Campbell's *A Form Book for Thesis Writing* and *A Manual of Style* published by the Univ. of Chicago Press. For those interested in the form required by seventy-three scholarly journals in the fields of history, language, and literature, the Modern Language Association offers the "MLA Style Sheet." This may be

found in *Publications of the Modern Language Association,* LXVI, 1951, and is also available as a reprint from the MLA, at 25 cents. Or if the college attended has its own style form, it is wise to follow this from the first.

And if the student devotes a portion of his time to creative writing, whether on his own initiative or in a formal class, he cannot but profit further: he will gain insight into the problems and techniques of the literary artist as well as improve his own self-expression. Finally, frequent reading in scholarly journals—*PMLA, Hispania, Revista Hispánica Moderna, Hispanic Review, Language, Kenyon Review,* to mention but a few—will show how others have gone about the business of literary scholarship.

V. SPANISH PENINSULAR LITERATURE

When we speak of Spanish peninsular literature, we mean that which is written in Castilian, the official language of Spain —the tongue which, along with the kingdom of Castile, became dominant when the nation was forming. Castilian is not the only language spoken or used in writing in Spain, for each region has its own linguistic peculiarities, and Catalan, for example, the language of a part of eastern Spain, is still widely spoken and has a long literary tradition. However, we are concerned here strictly with what is written in Castilian.

As any other national literature, Spanish literature is generally conceived as falling into periods which are marked, to a greater or lesser degree, by certain characteristics. These periods are, for Spain: the Middle Ages, the Renaissance, the Golden Age, the Eighteenth Century, and the Modern Period, which extends from the nineteenth century to the present day; the twentieth century, when considered by itself, is commonly referred to as the Contemporary Period. Any dates assigned to these divisions are, of course, arbitrary and imprecise, for no period begins or ends abruptly. Such dates are an attempt to establish the approximate time when a complex of traits has become obvious enough quantitatively and qualitatively to be called "characteristic" and the dates when these "characteristics" have given way to a new set of traits which mark the inception of a different period.

Within these periods, too, further divisions become discernible; whenever attitudes and ideas are held in common and acted upon by a significant number of literary artists, the resultant production is said to represent a "movement." Thus *romanticism, naturalism,* and *realism* are literary movements within the Modern Period, and the Generation of 1898 a movement of the Contemporary Period. The notion, dating back to the 1920's, of looking upon a movement as a generation —a group, in brief, close in age, whose ascendant literary life endures about thirty years and whose cohesion stems from common outlook, problems, ideals, and motivations—is an example of the scholar's efforts to evolve new concepts for the interpretation of literary history. These movements, then, do not just appear from nowhere. They are related to conceptions of reality, political and philosophical ideas, and also to previous movements in that they are a development of or a reaction against antecedent points of view. Thus the divisions into movement and generation are less a question of chronology than attitude.

Another common division in literary history is by genre—novel, poetry, theater, for example. The particular genre may be considered as a whole, or it may be studied in part, by type, period, or movement. Thus one might consider the Spanish novel, the picaresque novel, the novel of the Modern Period, or the realistic novel.

All of these classifications are convenient for literary study, but periods and movements in particular should not be treated too rigidly. The characteristics that mark

a period or the tendencies that develop into a movement are not confined to a single time or place, They are and have been present in other times and places, but not in quantitatively significant form. The attitudes of the Spanish romantic movement, for instance, are not limited to the early nineteenth century. There are evidences of one or another of its tendencies in different periods. In other words, the traits and characteristics which are signalled as marking a particular literary period or movement are not new to mankind at that moment. But now and again, for political, social, or philosophical reasons, certain ones assume an importance that makes us consider them as dominant. These attitudes, then, are never completely lost, and it is this continuum which should be kept in mind lest the divisions into "period" and "movement" make literature appear to be fragmented.

Nor should the terms used to describe literary periods and movements simply be accepted and repeated without understanding their full significance. Indeed, much literary scholarship has been focused on the terminology of literary history, defining, redefining, challenging, and revaluating it. A great deal has been written about the nature of the Renaissance, for instance, and as a concept it is undergoing constant revision and amplification.

Survey courses, which serve as orientation in the totality of Spanish literature, are generally too limited to allow attainment of a full understanding of the various periods and their movements. Since it is likely that the undergraduate student will have the time and opportunity to take only a few specialized "period" courses, he will have to rely on his own serious interest to fill in any *lacunae*. The best starting point for this is reading in the various manuals of literary history. It must be stressed that this is only a point of departure, however, for no amount of reading about a movement can take the place of actually reading works representative of that movement. The manual serves as a guide, points out what to look for, and offers criticism of specific works and authors. But in no wise should it be taken to be exhaustive or the final authority. One may, if he can justify it, disagree with the critical notions of the histories of literature, or again, he may corroborate them. As the students feels more confident in literary matters, he may prefer from time to time, rather than read about the differences between, let us say, naturalism and realism, to study first some examples of each of these movements, derive his own set of distinctions and relationships, and then compare his findings with those of established literary scholarship. Such a procedure will not only help develop a good literary sense, but this first-hand experience will produce a more meaningful and longer-lived impression than that which could be attained by simply reading the manuals.

Further, the more reading one does, the greater the likelihood of developing and revising one's own opinions. Perhaps what is not seen in one work will become evident in another of the same type; or possibly, what seemed a relatively unimportant factor in a work will, after further reading, take on a new perspective of significance. Thus, a person is less liable to let his opinions stagnate and will find that his ideas evolve as his knowledge deepens and broadens.

The manuals, then, can be valuable and many have been written over the years; Edna Lee Furness' "A Tentative Chronology of Spanish Literary History," published in the *Modern Language Journal*, XXXIII, 1949, has 101 entries for the period 1780 to 1940. The serious student should acquaint himself with as many histories as possible with an eye to choosing several for his own personal library. Since most manuals have their advantages as well as their drawbacks, it is difficult to recommend any particular one. In the following selective list, however, there should be enough to suit individual tastes and needs: Ángel del

Río's *Historia de la literatura española,* in two volumes, is a good introduction to the history of Spanish literature, and it has the advantage of including the Contemporary Period in some detail as well as a glossary; containing much more criticism and highly selective in the works and authors discussed, is César Barja's three-volume set, *Libros y autores clásicos, Libros y autores modernos,* and *Libros y autores contemporáneos;* more extensive than Barja's and equally commendable for its critical judgment is Ángel Valbuena-Prat's *Historia de la literatura española,* also in three volumes (two volumes in earlier editions); the *Historia de la literatura española,* by Juan Hurtado and Ángel González Palencia, while having scant critical merit, is worth consulting whenever factual material—biography, summaries, sources, bibliography—is sought. Of manuals in English the best are *A History of Spanish Literature,* by Ernest Mérimée, translated by S. Griswold Morley, and *The Literature of the Spanish People* by Gerald Brenan. The first of these two has a marked French bias and is limited in its literary criticisms, but it contains a great deal of data; the second, on the other hand, is richer in critical materials. Of the outline paperback type is *A Brief Introduction to Spanish Literature* by Nicholson B. Adams and John E. Keller.

When passing from the more general information of the histories of Spanish literature to individual studies on an author, a work, or a period, it is profitable to consult one or more of the bibliographies of Hispanic studies. These lists of titles are usually indexed to make it easy to find the subject or author wanted. There are numerous bibliographies of this sort and they are customarily available in the reference collection of the library. Two which have been printed in this country, although neither is complete, are Raymond and Mildred Grismer's *A New Bibliography of Spain and Spanish America* and Homero Serís' *Manual de bibliografía de la literatura española.* A recent one from Spain is José Simón Díaz' *Bibliografía de la literatura hispánica,* in several volumes. Especially useful for current articles is the bibliography published each year in a supplementary number of the *Publications of the Modern Language Association;* bibliographies are also published regularly in the *Revista Hispánica Moderna* and the *Nueva Revista de Filología Hispánica.*

In general, the books one may want to buy for his personal library are available in this country from several dealers; two are: Franz Feger, 17 East 22nd St., New York 10, N. Y., and Stechert-Hafner, 31 East 10th St., New York 3, N. Y. Books can be bought more cheaply if ordered direct from Spain, but about six weeks should be allowed for delivery. Of the many reliable dealers in that country, two may be mentioned: Julián Barabazán, Calle de los Libreros 4, Madrid, and León Sánchez Cuesta, Serrano 29, Madrid. For further names and addresses consult *Clegg's International Directory of the World's Book Trade.*

There are four chief collections readily available to the student in America, which contain many of the texts desired for study. One is the *Biblioteca de Autores Españoles* (often abbreviated *BAE*); its volumes include many medieval writings as well as those of later periods, but it has the disadvantage of being set up in very small print. A much better edition, though more limited in selections, is the *Clásicos Castellanos.* The price of the *Clásicos Castellanos* books is reasonable, and the texts are reliable and well prepared. The other two collections, though not so scholarly, offer a wide variety of texts at a very moderate price: they are the *Biblioteca Contemporánea* and the *Colección Austral.* These sets are not very sturdily bound, and will not take a great deal of handling.

For the Middle Ages the *BAE,* the *Clásicos Castellanos,* and the *Austral* are the most valuable. For the Golden Age, besides these three same collections, there are

a good many editions of plays printed in this country, which are usually carefully done, clearly printed, and well bound. For the more modern periods, the *Austral* and the *Biblioteca Contemporánea* are the only ones that contain much of interest. Some of the materials of these periods are also to be found in the textbook editions printed in this country, but they are sometimes abridged; the originals must be ordered from Spain or through dealers here.

VI. SPANISH AMERICAN LITERATURE

Spanish American literature was born with the Conquest of the New World, for commencing with the works of the earliest writers in the Spanish colonies—chroniclers, natural scientists, poets—there are to be found differences in vocabulary, themes, and psychology which distinguish them from their literary contemporaries in the Iberian peninsula. There can, of course, be no comparison in quantity between the meager literary production of the colonies and the flourishing literature of a Spain which was just entering her magnificent Golden Age at the beginning of the Conquest. But Spanish peninsular literature, strictly speaking, had no equivalents of Fray Bartolomé de las Casas, the Spanish priest who denounced the mistreatment of the Indians, or of the Inca Garcilaso de la Vega, interpreter of the Inca culture, or yet of Alonso de Ercilla, author of the epic poem *La Araucana,* or even of Juan Ruiz de Alarcón, whose *comedias* struck Spanish audiences as being different from the plays of Lope, Tirso, and Calderón. Yet, despite the differences between the literature produced in the mother country and that in the colonies, until the nineteenth century, the writings of the colonial authors at best were considered an adjunct of Castilian literature or, at worst, ignored completely.

During the nineteenth century, however, and especially after independence had been achieved from Spain, the widespread rejection of the Hispanic models in literature and thought, stemming from the Revolution, gave rise to a desire for autonomy in many of the new countries which was inevitably reflected in their literature. The majority of intellectual leaders in all fields sought a common goal: the development of a genuine Spanish American character, a character based on the liberal ideals of the Enlightenment and the American and French Revolutions rather than on what these men conceived to be the narrow, fanatical, absolutist principles of the traditionalist *madre patria.* And so, gradually, as the century progressed the possibility of a national literature received wider and wider acceptance. As communications between the Spanish American countries improved, their outstanding writers became more widely known. By the end of the century literary historians and critics in many countries, including Spain, were beginning to cast an appraising glance at the total literary production of Spanish America, and with the advent of the twentieth century Spanish American literature may be fairly said to have established itself.

The serious study of Spanish American literature in our own colleges and universities is an even more recent phenomenon, being a development of the last thirty years or so. In the 1920's our Spanish programs, undergraduate and graduate, with few exceptions consisted almost entirely of courses in the languages and literature of Spain, and the students learned practically nothing about Spanish America. Since then, however, the situation has improved greatly—especially during the height of the Good Neighbor Policy (*ca.* 1935-45)—and now there are many institutions in which courses are offered in Spanish American history, geography, anthropology, government and politics, art, and language and literature. Some idea of the variety of such courses and of the leading institutions in the Latin American field may be gained by consulting *Courses on Latin America in Institutions of Higher Education in the United States* (first edition, 1949), pub-

lished by the Pan American Union. Today U.S. interest in Latin America is clearly at the highest point in history, and our need for persons who have specialized knowledge of the area is acute.

As the interest in Spanish American literature has increased there has been a growing realization that to be well pre-prepared in Hispanic literature, the student must have a knowledge of both Spain and Spanish America. But even today, in spite of this realization, in most colleges and universities the course offerings in Spanish literature are considerably more numerous than those devoted to the newer field, library holdings in Spanish American literature are often inadequate, and there are not enough instructors trained in the subject.

Among the courses given in Spanish American literature the general survey is the most common. In this course an attempt is made to study the outstanding writers and movements of the Colonial Period, those of the struggle for independence and the nineteenth century and finally, those of the twentieth century. In the survey course there is a widespread tendency to devote the major portion of the year (or semester) to a consideration of the literature of the nineteenth and twentieth centuries. This tendency, of course, results in an unfortunate skimping of the time allotted to Colonial literature. After the survey, the usual courses are those dealing with the novel, the *Modernista* movement, and contemporary literature. Other courses offered, roughly in descending order of frequency, would include Mexican and Argentine literatures, Colonial literature, poetry, and the essay. It is difficult to explain why the course-trends should follow the above pattern, but at least some determining factors would be that texts in contemporary literature and in the novel are the easiest to procure and are probably those most likely to interest the student besides being the easiest for him to read and understand. Further, literary historians and critics have probably devoted more of their attention to these topics (particularly the novel) than to any other, and hence more critical material is available about them. Needless to say, with the courses following the foregoing pattern, it is clear that many students of Spanish American literature are faced with the possibility of being insufficiently prepared in such important areas as poetry and the essay unless they determine to make up any dificiencies on their own initiative.

Few, if any, college libraries will possess copies of all the histories of Spanish American literature which have been written. A chronology of such histories, including those published through 1951, was printed in *Hispania,* xxxv (1952), 419-421. But the student should be acquainted with the various merits of several of the most outstanding of these manuals. The late Argentine scholar Julio A. Leguizamón is the author of the longest history (2 vols.) of Spanish American letters yet produced, *Historia de la literatura hispanoamericana.* This is a comprehensive, illustrated text, with especially full bibliographies, in which the author strikes a balance between the aesthetic and historical approaches to literature. Luis Alberto Sánchez, a Peruvian, has written a history of the subject which has gone through five editions, and is readily available, the latest being *Nueva historia de la literatura americana.* Sánchez tends to interpret literature primarily from a social viewpoint, but does not neglect its artistic elements entirely. Although he brings together a large number of names and titles, his book is not especially helpful to the beginning student in understanding the literary trends. Two more compact, highly readable histories of greater stylistic merit than the foregoing are the late Pedro Henríquez Ureña's *Literary Currents in Hispanic America,* and Enrque Anderson Imbert's *Historia de la literatura hispanoamericana.* These two manuals divide the field of Spanish American letters into generations of writers, and

their approach is appreciably different from that employed in the studies of Leguizamón and Sánchez. Henríquez Ureña, a Dominican, brings to his work a blend of literary and historical erudition plus a degree of aesthetic sensitivity which has rarely been equaled in Spanish America. His text is short (204 pp.) and he himself disavows any intention to write a complete history, but as an introduction to the main currents it is outstanding, and in its Notes and Bibliography the student will find many valuable references to guide his own research. Enrique Anderson Imbert, Argentine critic and writer of fiction, now teaching in the U.S., has written what is perhaps the most sprightly text in the field. In its third edition (1961), Anderson Imbert's *Historia de la literatura hispanoamericana* is published in two volumes and encompasses an extraordinary amount of scholarly, succinct information communicated in a stimulating manner. Notes and bibliography have been kept at a minimum, and much of the space thus gained has been devoted to a field usually studied rather sketchily—contemporary literature. Auturo Torres-Rioseco is the author of two excellent manuals similar in critical approach, form, and content to those of Henríquez Ureña and Anderson Imbert. The titles of their latest editions are *The Epic of Latin American Literature* and *La gran literatura iberoamericana,* and they include some material on Brazilian literature. Of the synopsis-type is *An Outline History of Spanish American Literature,* by E. Herman Hespelt and others. This text has a substantial bibliography of useful critical references. It is supported by a comprehensive anthology of Spanish American literature, issued as a separate volume in 1946. An even larger and considerably more comprehensive anthology of Spanish American literature, edited by Anderson Imbert and Eugenio Florit, was published in 1960.

In addition to these histories and anthologies which cover the entire field of Spanish American letters, there are a number of excellent histories of literature of the individual countries. Notable among such books are the volumes included in two series published by Ediciones De Andrea of Mexico City (Apdo. 20979—Adm. 32). The *Manuales* "Studium" include critical histories of genres (the essay, the novel, etc. in Spanish America) and also of some national literatures. The *Colección* "Studium" is devoted to works of a more general nature: essays on Latin American literature and cultural topics, studies of writers, biblographies, and so forth. Both of these series are indispensable to students in the Spanish American field.

Many outstanding journals are published in the field of Spanish American literature, and some of these should be known to the student of Spanish for they are useful sources of information about many aspects of the Hispanic world. In addition to such publications as the *Revista Hispánica Moderna* and the *Nueva Revista de Filología Hispánica,* previously mentioned, one could list *Sur* (Buenos Aires), *Atenea* (Santiago de Chile), *Cuadernos Americanos* (Mexico), *América* (Havana), *La Torre* (Río Piedras, Puerto Rico) and *Revista Iberoamericana* (Mexico), organ of the Instituto Internacional de Literatura Iberoamericana.

There are a number of bibliographic aids which the student will find valuable in his research in Spanish American literature. None of these is exhaustive, for the study of the literature of Spanish America is conducted over a vast geographical area and communication between scholars is not extensive. The result is that it is impossible to keep fully abreast of new development in the field. José Manuel Topete's *A Working Bibliography for Latin American Literature* is an attempt to list works of general reference concerning genres and movements, the principal writers and their works, and bibliographic sources relating to the national literatures. A new, enlarged edition of this biblio-

graphy has been scheduled for early publication. *Spanish Language and Literature in the Publications of American Universities,* by Lois Jo Delk and James N. Greer, is a partial list of the books and articles on Spanish and Spanish American language and literature found in the publications of American colleges and universities. Roberto G. Payró's *Historias de la literatura americana, Guía bibliográfica* is a guide to the histories of literature of each of the nations of the Western Hemisphere, as well as a listing of works devoted to the general history of letters in English America and Latin America. Julio A. Leguizamón, previously mentioned, is also the author of a substantial *Bibliografía de la literatura hispanoamericana.* Two sources of a more general nature, devoted to Latin American research in many fields, are Cecil K. Jones' *A Bibliography of Latin American Bibliographies* (1942) and the *Handbook of Latin American Studies* (1936 to date), a most useful annual volume compiled by a number of scholars. In addition to the above tools, the student should acquaint himself with the literary and bibliographic publications of the Pan American Union, Washington 6, D.C., as well as the periodic bibliographies published in such journals as *Hispania, PMLA,* and the *Revista Hispánica Moderna.*

For American students, the problem of acquiring texts in foreign languages is frequently a serious one. There are some good foreign book importers in this country, principally in New York, Boston, and Los Angeles, and two have already been mentioned, but they cannot always supply students' needs and their coverage of the Spanish American field is far from complete. When the student must purchase books abroad, a knowledge of the more important Spanish American publishers will prove invaluable. Reprints of older works and new editions of out-of-print books or those difficult of access are issued from time to time by publishers in the other American nations. The following firms will be glad to answer inquiries or send catalogues upon request: Buenos Aires: Editorial Losada, Alsina 1131; Emecé Editores, San Martín 427; Editorial Sopena, Esmeralda 116; Juan E. Gallagher, Bolívar 1256; México, D. F.: Fondo de Cultura Económica, Av. de la Universidad 875; Librería Studium, Apdo. 20979—Adm. 32; Librería Porrúa Hnos., Apdo. 7990; Santiago de Chile: Empresa Ercilla, Casilla 63-D; Empresa Zig-Zag, Casilla 84-D.

VII. PORTUGUESE AND BRAZILIAN STUDIES

The study of Portuguese and the literatures of Portugal and Brazil had, until a few years ago, attracted chiefly the more advanced students of Romance literatures; but within the past two decades it has increasingly aroused interest among undergraduate students, particularly among those who are specializing in Spanish. Certainly the geographical, historical, linguistic, and cultural proximity of Portugal and Spain in Europe, and Brazil and its Spanish-speaking neighbors in the New World have related these nations so closely that for the student of either language the study of the other can very well be considered as rounding out his training. As regards its general usefulness it should be remembered that Portuguese is the language of the second largest country in area and population in our hemisphere.

A good deal of what has been said in the preceding pages applies equally well to the study of the Portuguese language and to the literatures of Portugal and Brazil. However, a word should be said about the availability of books. Almost every company that publishes language texts in this country has at least one Portuguese grammar, and some have one with emphasis on Brazilian Portuguese, such as Appleton-Century-Crofts and Heath. Two dictionaries, both entirely in Portuguese, may be recommended: *Dicionário prático ilustrado* (*O pequeno Larousse português*) and the

Pequeno dicionário brasileiro da língua portuguesa, by Hildebrando Lima *et al.* Bi-lingual dictionaries are: Júlio Ferreira, *Dicionário português-inglês* (revised by Armando de Morais), and H. Michaelis, *Novo dicionário de língua portuguesa e inglesa,* James Taylor, *Portuguese-English Dictionary*. Books on the phonetics of Portuguese are hard to come by, but good indications regarding pronunciation can be gleaned from the grammars printed in this country, and Linguaphone records and those of other series are available in Portuguese.

Bibliographies of studies in Portuguese and Brazilian language and literature are not so numerous as those dealing with Spanish; the ones most likely to be available are: Aubrey F. G. Bell, *Portuguese Bibliography,* and Rubens Borba de Moraes and William Berrien, *Manual bibliográfico de estudos brasileiros;* also the Latin American bibliographies mentioned previously should be consulted. The *PMLA* yearly bibliographical number also includes Portuguese studies. There is no professional journal in this country devoted exclusively to Portuguese, but articles on it will be found in *Hispania* and in other journals of Romance language studies.

Useful histories of Portuguese literature are those of Fidelino de Figueiredo, *Literatura portuguesa,* and in English, Aubrey F. G. Bell's *Portuguese Literature.* The article on Portuguese literature in the *Encyclopedia Britannica* by Edgar Prestage and Bell is a good introduction; it also has some bibliography of basic texts. The number of available histories of Brazilian literature is much larger; following is a list of titles in both Portuguese and English: Isaac Goldberg, *Brazilian Literature;* Samuel Putnam, *Marvelous Journey;* Sílvio Romero, *História de literature brasileira,* 5 volumes; Ronald de Carvalho, *Pequena história da literatura brasileira.* Manuel Bandeira's *Brief History of Brazilian Literature* was published in 1958 by the Pan American Union. A recent history of Portugal is that of Charles E. Nowell, which has a selective bibliography of histories of the country; a history of Brazil printed in this country is that by João P. Calogeras, *A History of Brazil.* Encyclopedias and the card catalogue of the library should reveal many other useful titles.

Books in Portuguese can often be obtained locally, especially from the dealers already mentioned; but the most satisfactory way to learn what is available is to write to dealers in Portugal and Brazil and ask for catalogues, explaining perhaps at the same time what sort of books are needed. Following are the names and addresses of two dealers in Portugal and one in Brazil: Editora Glôbo, Caixa Postal 1520, Pôrto Alegre, Brazil; Livraria Bertrand, Rua Garrett 73, Lisbon, Portugal; and Livraria Portugal, Rua do Carmo 70, Lisbon Portugal.

APPENDIX: QUALIFICATIONS FOR TEACHERS OF MODERN FOREIGN LANGUAGES

Recommended by the Planning and Advisory Conference, Modern Language Association
Foreign Language Testing Program Conference, Sept. 18-19, 1959.

COMPETENCE	SUPERIOR	GOOD	MINIMAL
Listening Comprehension	Ability to follow closely and with ease all types of standard speech, such as rapid or group conversation and mechanically transmitted speech.	Ability to understand conversation of normal tempo, lectures, and news broadcasts.	Ability to get the sense of what an educated native says when he is making a special effort to be understood and when he is speaking on a general and familiar subject.
Speaking	Ability to speak fluently, approximating native speech in vocabulary, intonation, and pronunciation. Ability to exchange ideas and to be at ease in social situations.	Ability to talk with a native without making glaring mistakes, and with a command of vocabulary and syntax sufficient to express one's thoughts in conversation at normal speed with reasonably good pronunciation.	Ability to read aloud and to talk on prepared topics (e.g. for classroom situations) without obvious faltering, and to use the common expressions needed for getting around in the foreign country, speaking with a pronunciation understandable to a native.
Reading	Ability to read almost as easily as in English, material of considerable difficulty.	Ability to read with immediate comprehension prose and verse of average difficulty and mature content.	Ability to grasp directly (i.e. without translating) the meaning of simple, non-technical prose, except for an occasional word.
Writing	Ability to write on a variety of subjects with idiomatic naturalness, ease of expression, and some feeling for the style of the language.	Ability to write a simple "free composition" such as a letter, with clarity and correctness in vocabulary, idiom, and syntax.	Ability to write correctly sentences or paragraphs such as would be developed orally for classroom situations and to write a simple description or message without glaring errors.

COMPETENCE	SUPERIOR	GOOD	MINIMAL
Applied Linguistics	The "good" level of competency with additional knowledge of descriptive, comparative, and historical linguistics.	The "minimal" level of competency with additional knowledge of the development and present characteristics of the language.	Ability to apply to language teaching an understanding of the differences in the sound system, forms, and structures of the foreign language and English.
Culture	An enlightening understanding of the foreign people and their culture, such as is achieved through personal contact, through travel and residence abroad, through study of systematic descriptions of the foreign culture, and through study of literature and the arts.	The "minimal" level of competency with first-hand knowledge of some literary masterpieces and acquaintance with the geography, history, art, social customs, and contemporary civilization of the foreign people.	An awareness of language as an essential element of culture and an understanding of the principal ways in which the foreign culture differs from our own.
Professional Preparation	A mastery of recognized teaching methods, evidence of breath and depth of professional outlook, and the ability to experiment with and evaluate new methods and techniques.	"Minimal" level of competency plus knowledge of the use of specialized techniques, such as audio-visual aids, and of the relation of language teaching to other areas of the curriculum. Ability to evaluate the professional literature of foreign language teaching.	Knowledge of the present-day objectives of the teaching of foreign languages as communication and an understanding of the methods and techniques for attaining these objectives.